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Making of METAL NOIR



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Draculina

FEBRUARY, 1990 NO. 10

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FROM THE GUT

[After writing this I couldn't decide if it sounded like an editorial or a letter to a popular newspaper columnist...Hehe...]
Dear Ars Lovers,

I've lived a very frustrating life and out of this frustration has born a monster... a beautiful monster. But a monster none the less.

I originally got the idea for BRADIANA at the age of 12... the result of an overworked imagination and a underworked male organ. The idea continued to grow (with the character and the organ) until it was introduced in a digest sized female in 1988 (the character not the organ) and eventually graduated to a magazine format in 1989.

My 10th issue of BRADIANA was coming out (actually my 31st issue if you counted them all) and I wanted to do something special for my readers. A lot of them indicated that they wanted to see this illustrated character come to life - via model (they say need help too, I'll urge them to write) and I'll admit that it was something I would also like to see myself... I set out to find such a model. The first girl I found was named Mary... Mary seemed pretty willing to play the part and even consented to doing a video so the ball was rolling. I wanted to get more exposure for the new development so I took out a large display ad for \$10 in the October issue of SLAUGHTERHOUSE - a rising full color horror rag currently on the market.

Things seemed okay until October rolled around... First thing to notice was Mary had too many obligations and decided to quit playing BRADIANA. Well, I wasn't happy - but I did have enough photo's to make through the issue... then came strike two. The issue of SLAUGHTERHOUSE with my ad didn't come out when scheduled and after a few phone calls I found out it wasn't coming out at all! The publishers pulled the plug on it altogether.

NoDude to say I was a little disheartened... but I started back again. This time I found a wrestler from St. Louis named Andre to do the BRADIANA job. Once again I was armed to increase circulation and set out to take another large display ad out - this time in SPINCH MAG - another supposedly slating full color horror rag. Nothing like repeating the same scenario



I just wonder if even really lost her, I still don't know what happened to her) and the publishers pulled the plug on SPINCH MAG... strike three - you're out.

There was no way I was going to attempt the BRADIANA shuffle again, so I put together the photo's I had of both girls and laid the issue out. Hopefully no one will be disappointed with the results.

Due to lack of space I deleted the BLOOD BOX letters to BRADIANA but plan on returning it next issue and I'm strongly urging the readers of this issue to write with their thoughts, ideas, criticisms, praises or anything else that can be put on paper and send them to me. I really do enjoy hearing from them and really want to know their thoughts on this issue as well as their opinions on stimulating future issues.

I really should thank a lot of people who have helped BRADIANA progress over the last 10 issues (they know who they are) with special thanks going to my pals Eric Gilpin (please call him "Eric") and Michael Weber ("Weasco"). I'd also like to thank all the stores that have stocked BRADIANA and the new ones that just started with this issue.

Hopefully everyone has been pretty happy with the first 10 issues and will be equally (if not more) pleased with the next 10. But, will continue to publish this magazine cause we serious mental anguist?

ALL IN ALLTIME

You are in desperate need of therapy. Please write for my "SEX AND THE TEENAGER". Send a self addressed business envelope and \$3.45 to ANN LANSERI, PO BOX 11542, CHICAGO, IL 60617.

(I really don't want to hear from that gray haired psycho but I do want to hear from you... so write - and get therapy)

FRED OLEN RAY

KRIS GILPIN

Not since the heyday of Roger Corman has one filmmaker produced more product in such a short period of time as has Fred Olen Ray. The producer-director-writer holds the current record of making over a dozen features during the past decade or so.

Ray's love of the genre began when he was a kid, having been weaned on *FAROUK MURKERS* magazines. "My folks wouldn't let me watch horror movies and, by the time they let me, I O.G.'ed," the director explained to me in his Holly-wood home. "I think *FAROUK MURKERS* had a lot to do with it; I think I wanted to make films just because I liked monsters and monster movies."

He started shooting regular 8mm movies at that early age, then upgraded himself when Super 8s came along. Having no formal film schooling, Ray majored in Broadcast Electronics, and was a television director for a few years. It was at his TV station he was given some expired black & white stock and was loaned some slides, lights and a camera to direct his first picture, a 30-minute 8mm epic called *THE BRAIN LEECHES*.

"It was a good little but a lousy movie," he admits today. "It was about these little aliens that looked like bugs that get inside people's heads and turn them into zombies; their eyes turn white and they have to wear sunglasses, and a whole new society of them forms and they go around spreading it. It was pretty silly." He cut the film at the station, then transferred it to video to do the titles and sound mix, bringing this short feature in for an incredibly low \$300.

THE BRAIN LEECHES featured a nightclubs comedian from Florida (where Ray's first films were shot),

and the standup comic had a companion in Texas which bought the distribution rights to the picture. "I got the impression he was going to perform live and they were going to show the movie in a big screen TV between performances," Fred laughed. "I actually made a profit selling that film."

The director's second film was *ALIEN DEAD*, also *IT TELL FROM THE SKY*, which he edited with a copy of 68 Pinewood's excellent *GLIDE TO FILMMAKING* in one hand in the great tradition of self-taught filmmaking. "ALIEN DEAD was a lot of fun because we didn't know what we were doing! We were able to fly Buster [FLASH WAGON] Lytack in for a couple days in a little town outside of Orlando, and having him made a big difference in the local authorities because they gave us police cars and uniforms. He literally got the key to the city to make this little horror movie."

Has tested editing set-up for that film was two rewind, a counter—and since it had "Moscato" written on it Ray thought that's what a Mosquito editing machine was—and a film synchronizer with a sound head on it; he never saw the movie in sync until he did the mix in Jacksonville, Florida, which was a couple hours away. Not wanting to show anyone his *BRAIN LEECHES* to ask for investment toward *ALIEN DEAD* he took some footage of a man chasing and killing his wife through some bushes in a swamp, shot with a 16mm Bolex camera. Then, through a small group called the Florida Motion Picture and Television Association, he met the producer of *I DRINK YOUR BLOOD*, who was retired in Orlando.

"I showed him the most cheap footage on my wall at home," Ray recalled, "and told him we could



Rochelle Hunte
HOLLYWOOD CHRISTMAS HORRORS

more than movie for 15 grand, so we each put up five and he brought in another guy who put up another five; it actually came in for about \$12,000. It took about two years but the film did make money."

After that came a slick Halloween TV special which never made it to the air; the master tape's still sitting in Ray's closet at home. It starred Alvin Karp, who was Super-man in the film [HARVEY] [1944] and ALAN RAY JR. SUPERMAN [1968] and has since starred in several Fred Ray films; the TV show also featured some stop-action dinosaur work by Ernie Fedriz.

It was then that the young director (who is still only in his early thirties) made the town out to the west coast with his brother, John. Fred met a man in Los Angeles he knew from Florida (Ray'd been introduced by Alan [CHILDREN SHOULD'N' PLAY WITH DEAD THINGS] Stroup, a mutual friend) who raised the money to begin his third 1966 horror, SCALPS. "SCALPS was one of those really cheap things John devalued the story on a bus coming home from work one day. He thought it'd be the cheapest movie ever made: six kids, a station wagon and a tent; I think the total cost was \$15,000."

Despite the fact that SCALPS had a five theatrical run in Dallas, Paris, Ordo, Louisiana, Texas and throughout the South, "it was the only film we ever made which we never made a dime on; we were dealing with 21st Century State-Barbers," said Ray. "We were supposed to get a production report every four months; it took them a year and a half to get us the first one, and even then they said we were 21 grand in the hole. We always wondered how you could be 21 grand in the hole on a movie which didn't cost 15 grand to make!" The film had its share of production problems too; there was Director of Photography hives and the film had to be sent to Huntington, D.C. for developing. The dailies could only be screened a month after the fact, making any reworking of troubled scenes impossible.

Working "to show people I could actually make a good picture,"

the filmmaker shot his first 20mm feature, BIRCHWOOD, immediately after wrapping on SCALPS. This time he had a financial backer willing to go around \$120,000, and one of the guys in the movie worked for Paramount, which loaned Ray & Co. two Rembrandt cameras for free, along with a Ford van in which to transport the equipment. "I had a pretty good monster suit," the young director remembered, "and a good monster who worked for Opus and MAMA [Foods young son Chris, who can recently be seen buying a poster of Ray's next film, THE TOMB, from Paris [CAT-



SCALPS

WITH OF THE MOON] Windsor in CUFFED SCALPS). And I had Angelique [THE MAD DOCTOR OF BLOOD ISLAND] Pettigrew in it, and all was going OK."

And then, again, some snags. "We'd shot about eight days, had about 35 minutes of the film done for about 12 grand, and the company just went dead on us. They had another movie of their own they were making and, when things got tight, sure was the first project to get the axe; we didn't even get an official answer, they just forgot about us!"

"We didn't want to go back to 21st Century because of SCALPS," he added, "but I finally thought I'd rather lose money myself than see the cost and time not get paid, and I wouldn't really go into another production with this one hanging over." With 21st Century the budget shrank to \$60,000 but the film was still completed in 20mm with Ray's best camerawork up to that time; it also contained very extensive-animation effects and featured kids [MAMA EXPERIMENTS] Ray (no relation), who is also in the director's BIRD SCAPES/ DRAGON TAIL. SCALPS was now out on videotape, as was most of Fred Ray's titles.

Two was followed by yet another troubled production, THE TOMB, whose grounds was a stock of low-budget genres. "A buddy of mine was a reader for New World and he was contacting F. Paul Wilson's THE TOMB," he explained. Remembering an M.P. Loewcraft story by the same name, "I thought of the trouble we had with SCALPS's title [BIRCHWOOD] since was going to use that title until Ray stopped them] and thought, I might as go ahead anything and call it THE TOMB, run a big ad at the American Film Market, wait for New World to come running and screaming at me, and then let them lay me off."

Meanwhile, one of the guys who worked for he named Bob [BUT NAILS MUST SHIT] Farrell was making a student film, using the temple ash from that INDIANA JONES blue-jones commercial; I told him I'd pay to get the set up to a studio in the Valley, and that he could have it free now in the morning to seven at night on Saturday and Sunday, and I'd use it from 7 a.m. to 7 a.m. on the same nights." Also renting a sunny case and some big set statues, Fred quickly knocked out 20 pages of script (including a homicidal, 1,000-year-old vampire girl).

The director shot those 20 pages in both nights, using extensive special effects, made a gross and had some attack done, and in a couple days had a deal made to complete the picture for \$600,000. THE TOMB contains an

all-star exploitation cast (Cameron Mitchell, John Carracone, Sybil Danning and Elinor Haines) and is described by its maker as a "horror-sci-fi-conscience." We blow up airplanes, flipped over cars, set people on fire and had a lot of outrageous animation effects in which crosses turn into snakes. And they also created this bag which, when put on a person, crawls under his skin and gets on his heart."

The problems which caused its late release resulted from its distributors rejecting the film. "It's like a rock & roll horror movie with about seven turns through out the film. It was a real comedy when we were doing it, then they went in and cut so much comedy out of it as they could because they didn't like what we'd done." It did, however, finally see the

light of theaters abroad, and has since sold extremely well on video-cassettes in the U.S.

Two weeks after that feature wrapped production began on STAR SLAMMER (aka STRIKE STRIP); of the rapid-fire directorial techniques (THE TUBE was scripted in 10 days, pre-visualized in three weeks and shot in two), Fred Glen Ray correctly stated, "Outside of porno, I think I've made the most films directed by any one person in the past few years, since Carver did it in the '50s. I'd rather just do two pictures a year now, and save what I'd make off of four," he grinned.

In its rough-cut stage STAR SLAMMER garnered laughter and applause from studio executives; it was made with the help of veteran genre producer Jack (THE BURN, DARK STAR) Harris. Ray's biggest

budget to date, STAR SLAMMER "is a really crackerjack movie; Anne Hagen, who's also a producer-director, is wonderful as the lead villain. Susan (THE PORN); Honey is also in it, as is Gary Wilderth (Pina, Fred Ray), who plays Puffin, the evil warden's pet-type character with an eye patch. Effects man John Godda did a great job for it. It's about a girl sentenced to life imprisonment for burning a guy's hand off [on another planet]; once she's incarcerated this guy gets assigned there, and she has the same old business trying to get along with the other girls. It's meant to be taken very lightly, and also about Aldo Ray, John Carracone and Bobbie (PARASOL) Reiss."

The flick is also a wonderful complementation of a dozen other SF films -- literally. There are



Left: Angelique Pettyjohn "STRIP STRIKE"
Above: Sybil Danning "TUBES"



"Queen of the 3's"

Queen of the 3's

shirts from BUCK ROGERS, BATTLE BEYOND THE STARS and DARK STAR (in the guard uniforms are from GALLERY OF MIRROR, the weapons from SPACEMASTER, the bad guys' outfits from METALISM and the machine they drive is from LOSTER'S RAIL. The poison girls' costumes are doctored-up Flashdance gowns from David's department stores; the sets are from SPACE RACERS and AMARCO, and there's even a guest appearance by the BERRY SPAIN! The director, however, truly doubts these items are recognizable in his movie.

With his following film, NERO PERDONI, Ray entered the action-adventure genre, and his budgets kept climbing this was his first production to sport a fully professional look. The movie received good reviews from VARIETY and the L.A. TIMES and has, in fact, turned the filmmaker's career around since it was released he has never been out from under studio contracts.

This tale of revenge started David Carradine, Lee (OSCAR FROM NEW YORK) Van Cleef (an Carradine's father), Mike (EDWIN THE BROADWAY) and Michael (THE KILLS MAN (P) Berryman. Ray, as it usually the case, found his cast a joy to work with. "Michael Berryman is just a real sweet guy who likes to work,"

he mentioned. "David Carradine is very much an artist and is concerned with things being a certain way; I like David a lot and would do another picture with him, although he had his secrets."

One of these secrets resulted in the director literally picking up the actor (who's bigger than Ray) and physically carrying him onto the set. "It was his last night of shooting and he wasn't going to come out of his trailer unless the producers gave him something he wanted," Fred related. "I guess he'd had drinking as he argued with them into the evening, and by the time they finally got him to the set—about 11 at night—he was very loaded. He was telling stories, like his old man does, and I said, 'David, come over to your mark,' and he totally ignored me, so he does to people if he's doing something alone. So I walked over and tapped him on the shoulder and, when he turned around, I picked him up in a filmmaker's carry and put him on his mark, saying, 'Now, stand there, goodness, and do the scene!' Well, he kissed me and the camera lens, picked up the Director of Photography and spun him around his head, and then did the scene."

Another story involved a special

effects harness strapped to the head of a car, pulling back in the harness, the actor found his feet would touch the ground. "He went into his trailer home and would only talk to me; he didn't realize they were trying to adjust the harness to his size. So he said to me, 'If ya fuck this up I am just gonna,' I said, 'Gee, it's not my company—let's get!' So we fixed it and, when he found out we were only going 25 miles an hour, he started rolling around on the head of the car, almost during the harness to let his fall off. That's the kind of guy he is. Lee Van Cleef I found to very nice, with a wonderful sense of humor. He originally turned the script down and I went to his house to find out what he didn't like about it. He was impressed that I didn't take a single note yet went back to get the entire script rewritten to his liking; he then agreed to do the part. I thought David and he made a great combination in the film, and that I got a lot out of him while he was open up and laugh in the film; I thought we were seeing something of him we hadn't seen before."

One of the filmmaker's secrets is his ability to stage action scenes. "Given the amount of

time and money I have to work with, I have an eye for filming fist fights and the like," Ray said. "I always shoot stunts from four angles, and I always ask the coordinators where they think the car's gonna land, then I always put a camera right in the path of where the car's supposed to hit, hoping it'll either stop right in front of the camera or hit it without destroying it. Then I understand it a little so you get the whole slow spin of the vehicle as it goes through the air."

His next experience with an actor--or rather, in this case, actress--was less than entirely pleasant; it came when Ray directed Heather (TV's FBI) in CYCONE. It first began when Ray had written a script outline for Linda Blair entitled CYCLO WARRIOR; Linabel (who'd produced SPED RESPONSE) wanted another action flick and Blair had decided to move on to comedies, so the distributor changed the name to CYCONE and someone called the company, offering them Thomas for the film.

"Heather Thomas was without a doubt the toughest person I've ever had to work with," he admitted. "She was demanding and unnecessarily cruel to the cast and crew, although she never gave me any hard of a time. She put it to us on the David Letterman and David Brenner shows, said she wanted for peanuts on that picture; we had her for three weeks for \$25,000."

"I can tell this story now," he continued, "but I couldn't at the time. She didn't like her co-star in the film, another blonde named Ashley Ferrara, the Sunday night at six, when everything's closed in California; Heather told us that if she didn't have a pair of \$50-a-pair, Lark the Jew the next morning she wouldn't come out of her motor home. It was the night before she was due to work and we found out Ashley had a pair of these jeans, so she gave them to us for Heather to wear for the entire shoot. She would've just died if she'd ever found out she was wearing Ashley's jeans,

and we never told her."

For a scene in which an oil plug comes loose, spraying Thomas in the face as she works on her motor-cycle, "Everyone on the crew was dying for the opportunity to hit her in the face with that chocolate spray," Ray said. "I, instead, reserved that privilege for myself, and thoroughly enjoyed it," he smiled.

CYCONE also featured more great genre faces, such as Robert (DOLBY YOGA, EMPORO) Quarry, Martin (DR JOKYL AND SISTER HYDE) Beachide and even ex-Bowery, Harris Hall. "After they tried to get everybody from Jonathan Winters to John Byers for the part, they finally listened to me and hired Harris, who's a very fine guy, and very funny."

As he is now able to peek his noses with such familiar faces, and his budgets have soared since his first self-made days, don't call him Old Ray a schlockmeister. "I suspect that a lot," he told me "being a schlockmeister and working a lot is completely different, and the fact I work a lot only indicates I'm doing a good job and I'm in demand. And if I made bad movies I would not be working at all. Our films are very slick, and professionally made and acted, and the stunts are well-executed; I provide something that's hard to find these days: quality pictures on schedule and on budget. And because of my wide range of taste or whatever, each one of my films has a little something different; there is nothing I've done which is a cut-and-dried movie."

"Producers get a movie that looks like it cost three times the budget they give me, and they get it; if I wanted to I could be directing all the time. And I don't get just one job; I get two and three-picture contracts. I once turned down a four-picture contract."

After CYCONE came EMPEROR SQUAD, a film which generated as a painting. "I had this painting in my office where I was producing, and

people would ask, 'what's that?' Someone finally said, 'You were make this movie?' and I said, 'No.'" It's an actioner starring Ryan (DUNE) Thompson the first of a two-picture deal for the filmmaker. It starred his usual cast of characterists William William Smith, Russ (SATAN'S SODISTS) Lemmy, Sid (GALAXY OF TERROR) Haig and, again, Russ Meyer and Robert Quarry. "It's sort of like a SWED thing where they go to South America and destroy this drug-processing camp."

Coming off CYCONE, Ray found this project refreshing. "I kind of liked it because it wasn't a vehicle movie; I don't mind filming the car stunts but it's all the driving-around stuff you need to cut it all together as what I don't like, because all you're doing is sitting on a camera car, and it's not really like directing. So I was glad to not have any big car chases in EMPEROR SQUAD; it was more an army-type movie with lots of shooting and things blowing up. I think I counted 20 major fireball explosions during the course of that film. The fire effects in that movie were truly devastating." The film also starred Kathy Shower, current Playmate of the Year.

Ray, however, was not too pleased with the final results. "Of all the films I've done, I think EMPEROR SQUAD was probably the most cut-and-run exploitation picture; I'm not very fond of it," he admitted.

The film did give him the creative spark which set his next feature calling, though. While filming the camp scenes at Brown Canyon, the site of countless westernization films, Ray became intrigued by one of the caves in the area. "I looked down it and it was kind of scary, and it looked great; so I went home and literally wrote 30 pages of a script that weekend; I figured, if I wrote it correctly, I could film almost an entire feature in Brown Canyon."

The first night he wrote seven pages for a set he'd worked on ear-

just that day on **CAMPED SCARS** after wrapping that film on a Friday night, his actors and crew stayed late to shoot the new seven pages, finishing it all up by 11 p.m. "We watched the footage later that week and thought, 'Gee, this looks better than **CAMPED SCARS**.' Since we'd be taking out D.P. work (Gary Graves, who also directed 1982's **TRICK OF THINGS**), everybody said, 'Well, let's make this film **light** now!' So two days later

we selected post-productions seven days later we selected filming and six days later we were done! We shot this one, then feature in six days with tons of effects." The result was **PRIMORSE DRINK**, which also starred Sybil Danning and Jeffrey (JEAN-PIERRE) Comte, who was also seen in **CYCLONE**.

Another secret to Ray's fast filmmaking is Ray's ability to make the right decisions. "I know when I've had enough of something," he explained. "If something not working I do something else. I don't just keep battling the same scene to death; you have to know when to move on. And the fact is we did all done in Grand Canyon meant that no location was more than 20 feet from the last one, although we did eventually go to some other locations to finish the picture." An adventure in the style of the old serials, Ray also produced the film for what he had in his bank account: it is a funny tale of an expedition in search of a lost city and features, among many special FX, some foreground miniature work.

"It was only low pressure for something filmed so quickly," he

said, "and we all had a very good time. The expedition runs into a tribe of mutant cannibals in the snow, the socialist girl is captured and has to be rescued from a big bad guy all. They fight Rocky the Robot—they'd built a new head for it—and they're captured by cave girls who are lured over by Sybil, who's an alien who has a futuristic land rover, which we got from **LEARN'S RUN**. They later escape and have to fight

The producer-writer-director loves the total freedom he now has with his new-found company (his RIP). "It's my money, and I'll rent who I want and do what I want to do; the only limitations are the time and money. I was so tired of dealing with companies where you can't get any freedom to make a decision and make it stick; it always has to be filed by a committee and, most times, you don't get what you want. So I decided

I'd stick my own money to have my own way, and I think it'll be very successful right now. In fact, American Independent is doing so well, I don't have to work for anybody the rest of the year. That's also what Roger Corman did," said Ray, bringing it all full-circle.

"I've never made a lot of money off my films, and I think it's about time, so I'm going to continue to make big-budget pictures for companies while, on the side, produce other product that we can control. I think it won't be too long until I don't even have to make big-budget films

for people if I don't want to; I can completely stay at my own company," he said. "Obviously I want more than to be the head of a small company which makes low-budget films, but I don't want to have to make those kinds of films for other people; what I do for others should be projects I think are important and worth doing. For the low-budgets things I might as well stay in my own



*Rachelle Bower
THE TORO*

a dinosaur; it's real silly and fun." Ray completed the entire script in about three or four days, which his old writing partner, Lee (SCARF) Lawrence, then rewrote for him. Charles (PARAGITE) Ward's company will be distributing along with it came a two-picture deal for Ray's own company, American Independent Productions, Inc., which will make a couple independent features for them.

back yard and have all the control I want."

The two other new films from Ray's AIP company are **SCORPIO** (DEATH FARM PASSAGE) and **EVIL SPARK**, starring Bubble Gerson. The former features in one which Ray acquired, shot two scenes starring John Carmichael first, and subsequently sold to Triune Films. Ray's company made six times their investment back on the deal.

The older Carpathians can also be seen in **EVIL SPARK**, a loving return to those cloudy days of yesteryear. "It's a semi-budget movie with a great trailer," Ray smiled. "There's a large amount of tits & ass and blood & guts on that movie. It's the kind of picture I wouldn't make myself but would pay others to make. The people who made it worked at Empire's make-up effects shop and they did all these effects very cheaply. It's one of those films I think govtcensors are really going to like!"

Fred also Ray's latest feature is **DEEP SPACE**, the last film of his two-picture contract for Triune-World Entertainment. It's a big-budget, creature-from-space thriller which mostly takes place in Los Angeles. It is also the most effects-laden film Fred Ray has ever made.

"In many cases the effects budget on this film has exceeded the entire budget of some of my other pictures," the director grumbled. "I wrote the script six years ago, when I lived in Florida, and never showed it to anybody because I thought no one would want it. I dated it off, and ~~anybody~~ wanted it. There was something about the script which excited the actors who read it. I had no end to the people who wanted to be in it."

Those who wound up in it included Anthony (THE NAVY WAG, THE NIGHT MONUMENTS) Gladys, Charles (SANDSTORM) Hagler, Ann (HUMANOID FROM THE DEEP) Turkel, Jo (BUTCHER, BAKER, BROADCAST BROTHER) Svensen, Elizabeth (THE HELLBOND) Brooks, Julia (CATYON) Sencer and Dan Midsmith.

"Filming was tough," Ray laughed. "We hadn't done a physical effects movie in a long time, where we had all kinds of monsters and sub-machine-controlled things, and we'd forgotten how long it took to do those things." Special FX were provided by Steve Hall. "All the monster effects sort of slowed things down a bit and we really didn't have time to slow down. For the most part it was pretty much a fun movie to make."

There is also an element of humor in the script, and working with the actors likewise had it's



"FRED OLEN RAY"

humorous moments. "Tom Durkin was a real candy and telephone fiend," he recalled. "We always had a telephone in his ear, so the crew had a carnival to the end of a string and, as a joke, dangled it in front of her to get her to move." He also didn't like the thought of getting blood or creature vomit smeared in her face, as happens to most of the cast members, so Ray slipped a tube into a baby monitor for the scene in which the actress wrestles with the little creature. "She was struggling like this thing away

from her face and when I tapped the guys they hit the pump," he laughed, "and it spit in her face. She said if she were any other actress she'd be mad but she wasn't, so it was OK. I said, 'We all talked about this; where were you?'" She had been on the phone.

The tentacle-attack scenes had to be filmed in reverse, causing the actors to have to wrap themselves about the face and neck with long, "clear slime" tentacles at the head of each shot. "So it had to be unpleasant scenes too, but I'd say horror fans are gonna freak right out. There's a big chainsaw fight with the monster at the end, and it's really gory, on the level of THE EVIL DEAD." It is the director's highest-budgeted production to date, coming in around \$2 million.

Also coming from Triune-World is **MADE IN SCORPIO**, which he co-produced. It's a European-style, sleazy film akin to Roman Polanski's **NOET IN THE WATER**.

The story concerns six people on a sailboat headed for America, and one of them is killing off the others. The mystery stars Scott (THE MODER MAN) Brown, John Phillip (BARGAINELLA) Lee, William Smith and Robert Quarry. It was filmed on a large sailboat off of Malibu, and was directed by Gary Grover, who has often times shot Ray's movies.

"One one thing I brought to the film which it didn't have was a hard weapon, like a pirate hook," said Ray. "There's a long spoke with two knife blades sticking out of it and, when you pull a trigger from the inside, those big, long blades come out from inside and it turns into a wicked grappling hook-type thing." This is what the killer tears people's throats out with in the film.

And one more feature, this one all all-out blood comedy. In entitled **HOLLYWOOD CHAMPION MONSTER**, which Fred Ray also directed. It is a co-production of his AIP company and Camp Video. In it a detective tracks down a girl who has become a member of a chainsaw-wielding cult (headed by Garret-

(Continued on page 18)

PAUL NASCHY

JUAN JULIO RIPOLL

Introductions to Paul Naschy might be necessary to the newer fans of splatter films, but as far as hardcore gore fans are concerned, he is well known. In the past few years, the onslaught of horror video has also brought a number of his lesser known projects to the United States. Horror projects include *INQUISITION*, *NIGHT OF THE HOWLING BEAST*, *THE BEAST AND THE MAGIC SWORD*, *LEATHERS OF DARK*, *HORROR IN THE RED PLESKIN*, *THE MARCHBANK OF THE MONK*, *COUNT DRACULA'S GREAT LOVE*, *JACK THE RIPPER*, *EXORCISM* and many more films. Overall, Naschy's film credits would rank around 80 or so, the bulk of which are horror films, and the 50 year old actor is still going strong. His title & sex, gone splattered style was shocking audiences long before *FROM THE 13th* and the downfall of ruffia to follow and anyone who doubts this should take a look at *INQUISITION* alone, as some movies would curl the hair of the most hardened gore fan.

JUAN RIPOLL: Paul, for the past twenty years, you have been probably Spain's leading horror actor. How would you compare the horror films of Europe to the horror films of America?

PAUL NASCHY: The horror films of Europe tend to have more flavor and be more original, I think, now, than in the USA, where everything is a sequel to a past film. *SALOMEDA*, *FROM THE 13th*, *NIGHTMARE ON ELM STREET*, and so on. They take good films and make them very too long with sequels rather than moving on to other things. The only character in a horror film that I played in sequels to any great degree was Count Dracula, a nobleman cursed with being a werewolf and forever seeking a cure, but the film plots all differed. One, *THE BEAST AND THE*

Paul Naschy "INQUISITION"



MAGIC SWORD, had his going all the way to the orient to search out a cure for his affliction. We have the unorthodox setting of a werewolf in Japan, fighting samurai swordmen and killing off an entire geisha house. It was not your typical sequel.

JR: The gore scenes in some of your films are extremely realistic,

perhaps scarier than in America. What do you feel might be the films with the most incredible special effects?

PN: If you are talking gore effects, like those seen in America, the two bloodiest would be the recently released *EL ALIADO DEL DIABLO*, which two women being killed by a Jack the Ripper type killer.

(Note by the author: I've seen it, and some of the ways women get treated, with throat cuttings, intestines falling, etc. puts Denis Argentina to shame by comparison). The other is the older and more well known film, *INQUISITION*. This shows extremely realistic tortures, which are seen some terrifying because such things really did happen during this time period. In history, women got their nipples cut off, people get burned at the stake, people are put to death in various ways or tortured in order to extract a confession. For the fans of blood and violence, these two films contain what I feel to be the best special effects I was involved with.

JP: Have your films been criticized for their violence and nudity? One would think, for example, the Catholic church would have objected strongly or rejected the films such as *INQUISITION*, because their church is put in an unfavorable light.

PM: On the contrary, there was little objection to the plot and scenes in the film, because it is an intelligent film with a strong message. If you look beyond the gore and violence, it is not a film that offers violence simply for the sake of violence, but to convey a point. What is the destructiveness of religious atrocities and fanaticism, which was a reality during this time period, where anyone would be charged wrongly with being a heretic or a witch. My character in this film is that of a priest, a witch hunter who sincerely believes in what he is doing. At one time he even whips himself for feeling lust, which proves him to be sincere.... fanatical but sincere in his beliefs. In the end, he is seduced by a village woman, seduced by others below and above him in the church, and buried at the stake. In the end, he denounces himself as a fanatic and repents of his sins, which are greater than those of the people he persecuted. The ugliness of the *INQUISITION* is

shown in full form and the message makes people think. What could the church say or do? Very the *INQUISITION* happened? No, on the contrary, *INQUISITION* was a good film and a moving film, far from the typical horror film. The nudity and violence was not there for a cheap thrill, but to show the time period for what it was. The character was a difficult role to play, because the role was very complex. I had to make an unsympathetic man become sympathetic to the audience in the end and to do so was a very difficult task. The irony of someone being put to death by his own church, just as he had put others to death,

is who is killing them. Also, my son...or nephew in this film... keeps constantly trying to find ways to kill me. In his mind he carries on conversations with various film monsters and I play each of these roles, including Dracula, The Wolfman, The Phantom of the Opera, Mr. Hyde, Frankenstein's monster, and other roles. Caroline Munro of England also plays a lead role, and a mysterious part. To explain further would destroy the film's ending for potential viewers. It is a very good film and a very strange film. It is not yet released in English though, but perhaps soon. That depends on a number of things.



"HOUSE OF PSYCHIC MURDER"

was what made a very strong message.

JP: What is the plot of *EL MALDITO EL CIERVO*?

The story is two-fold. I play an actor, who suffers from delusions and likes to make love to women, playing a fantasy game, dressing up as famous sex maniacs from the past like Bluebeard and Rasputin. My youngest son, Sergio, makes his debut in this video and plays my nephew. He hates me because he believes I killed his father. As the film progresses, two things happen. The women I make love to all die bloodily and the question

is, however, one of the better of the films I have been in. Again, this was a hard film to do because of the multitude of roles I had to play. It was like a horror marathon.

JP: Who are some of the co-workers you have worked with?

PM: Caroline Munro, Chris Hutton, Lolo Esen, Julia Bailey, Manuel Aznar, José V. de, Silvia Aguilar, Anaconda Hernandez, Beatriz Elorrieta, Patsy Acorn, and several other Spanish actors and actresses who are extremely capable, but not well known outside of Europe. I have



"HARDWORK OF THE MONSTER"

travelled to America, Japan, France, England, Portugal, Italy, Germany, and several other countries to do film. I have done quite a bit of work in cinema, to be candid, and at one time or another handled most aspects of the cinema world from actor to writer, to director, to script designer. You name it and I think I have done it.

28: You also write and direct most of your films under different names, do you not?

Mr. Yes and this fact might be well known in America, but it is still not a very well known fact in Europe, especially Spain. I have however, worked for several other directors, such as Bosch, Fiquet, and others well known in the horror genre. I like to do my own films more though, as it gives me more liberty to portray the character what I want, of what my character should be, already lined up and drawn out. That is why I prefer my own films to those of others, although as I said, I have worked for many.

29: So you feel the scenes with nudity and violence are a big deal?

Mr. Yes, to a point, but these scenes are not the focal point of the film, as in the USA. You must also remember in Spain, such scenes are newer and less routine than in America. In the time of Franco, there was much more censorship than you have today. Now you are allowed to show things on the screen which would have been banned or cut out beforehand...the Spanish cinema, like most other aspects of Spanish life, has undergone drastic change. They have failed to catch up with the rest of the world, where Spain before had fallen behind. As for drudgery power, the types of scenes you mention do attract some attention, because they are, anymore, essential elements for a horror film, but in my films I do not overemphasize that. If it is there, it is there for a reason, as in *IMMORTALITY* for example, not just to be there for the sake of it.

30: You have played a wolfman several times in film, so much you might be identified as a Spanish version of Lon Chaney Jr. In America, the average fan identifies Lon Chaney as the wolfman and in Spain, as in most of Europe, Paul

Ranchy as the wolfman. Have you seen the old Chaney films? Did they influence you?

Mr. I have always respected the old Universal films from Hollywood and admire the Chaney portrayal of the wolfman, because his acting is so profound, so sympathetic, you relate the character and feel for him, so much you forget the film you are seeing is a made up fantasy, not reality. You become part of the film, as a viewer. In my role as the wolfman, I also tried to evoke that same sense of tragedy, that same sense of fate, and that same sympathy, but that is where the similarities between Chaney's wolfman and my wolfman end. Chaney's wolfman was a man bitten by a werewolf in relatively modern times. Count Maitreux is a medieval man who keeps being revivied throughout eternity, surviving for years, placed in his situation by circumstances far different than the Larry Talbot character played by Chaney. I admire the Chaney character as I do most of the older horror films which came from Hollywood, but when I portray other monsters I try to offer my own interpretation

me to say these characters should be, saying that, no I am not so original and not a creator of what someone else has done, be it my role as the uniform, as Doctor-Is, as a nurse returned from the grave...

JA: Do you speak English or are your films dubbed for translation?

PA: In America, there is dubbing, as I speak German, French, and of course Spanish, but I do not speak English. My fan base understands some English though.

JA: Your youngest son, Sergio, was acclaimed by horror fans during his film debut. Do you see him following in your footsteps and becoming an important actor in horror films filmed??

PA: That is up to him, not me, but like me, he likes the horror film world. He is off to a good start because he did amazingly well in his debut. I am not saying this simply because he is my son, as it comes through other critics as well, who would have been quick to attack him had he not been good, simply because they would have seen his resume this part because he was in my family. Such was not the case. Sergio was well received.

JA: In this film, your son makes the comment, as his character to your character, "I am a better actor than you!" Is this an inside joke?

PA: (Nashy grin but does not comment).

JA: Do you have other film plans?

PA: I have some other ideas that I am preparing. More horror films. I think I will work on a new horror film too. ("Something or vampire?" Paul's second son, Dario, puts in questioning. Paul shakes his head in the negative). Not vampires. Something else. Something original again. I have



A rare comedy scene from Spanish IV. Paul Nashy in drag.

several good ideas. What comes first I do not yet know. Also, in the meantime, I may play a role or two for the other directors, as offers often come, both for horror films and for other roles. I have played in many other films, including comedies, police dramas, sports stories, documentaries, you name it.

JA: In the film world more difficult for an actor in Europe than in America or Asia? Does it pay more or less? Is it easier to get breaks in Europe than in America?

PA: This is hard to say because the answer to such question would depend with each individual involved. It would vary from person to person and company to company. You meet good people and bad people both in this world. It can be very beautiful and you can make a lot of fame and profit as you can make very little. It all depends on a number of individual

circumstances. I can't answer this honestly, because it would vary from person to person.

JA: Would you like to give any particular message to American readers?

PA: Well, I would like to thank them for their support and their interest in my work, which has picked up greatly with the advent of video and redistribution of many of my film works. I was somewhat surprised at just how well known some of the films I have done have been in America and how some have developed somewhat of a cult following. The American fans of cinema are intelligent and devoted and I am glad they have found pleasure in my work. At times, it even surprises me, when I receive fan mail from places as America and other English speaking countries. I appreciate my fans, they matter and others say that and hardly mean it, but with me I do mean it very strongly.

EROTIC SEX/HORROR

FROM EUROPE - A NEW FAD?

LOUIS PAUL



Along with *Acquainted with the Night* and *THE CRISTAL PENTAGE*.

It seems with all the attention that Italian filmmakers (Giallo Argento and Mario Bava are getting in the independent foreign scene lately) that the Devil of Interest in these two filmmakers is receiving a boiling point that will hopefully explode with some new upcoming filmmakers who can successfully emulate the filmmaking style of these two very talented men. Argento himself has returned to the U.S. and Philadelphia (specifically) to continue his filmmaking relationship with George A. Romero. Since the two paired together on 1977's *DAWN OF THE DEAD*, neither has really managed

to keep their career on an even keel despite moments of brilliance (*ARGENT* and portions of *DAW OF THE DEAD*).

Both of these talented filmmakers are working on TWO EYES, EYES an adaptation of J. Edgar Edgar Allan Poe stories. But let us not digress from our intended steps on our little journey through weirdness here, instead let's just plunge into the meat of the whole matter and say that... In Italy, where Argento's name is likened to that of some devilish Michael Argento, there have cropped up several recent films that have general helpings of Argento's stylized form of filmmaking and incorporate them into their own features.

OBSESSION-A TASTE OF FEAR is a colorful but very very weird little bit of futuristic nonsense. Taking the film adds color cinematography from out of the *SUSPIRIA* goodbook of lighting, *OBSESSION* often looks like a great idea for an Argento setting but without any glory. The recent interest in heavy doses of nudity seen in many Italian aspects (due to a relaxation in the ratings codes there for the cinema) has given us gore and sex rounds something to look at until the next Argento film comes along.

OBSESSION is about a hi-tech future world where video is the most watched thing (and according to this film, the most happening

thing). Our heroine, a rather good looking photographer (played by Virginia May, the only woman in THE ROAD RASHION with any class-like features) is into photographing busy, well endowed women in various stages of undress and sometimes in kinky SM scenes. Often she has lesbian affairs with most of her models until a lesbian body builder (with biceps as big as Lou Ferrigno) is killed and photographed.

A cocky police Inspector (and a misapprehension to boot!) investigates the murder and treats all the women like dirt.

There's a few more murders and plenty of female flesh to oggle at until the ending when the murderer is revealed to be some tortured male with a gap/fashion fixation (much like the killer in



Still photo of Virginia May.

TEENAGE and other films). The great (and untold) video version features some glimpses of the female anatomy usually left to porn flicks.

NOTHING UNDERNEATH is another recent Italian import (from 1985) where sex and the fashion world also figures in a tale about beautiful naked models stalked by a schizophrenic murderer. Donald Pleasence's role as a police investigator very close to retirement makes this an more watchable than most imported thrillers because of Pleasence's brilliance in under-acting rather than his usual over-acting.

There's a subplot about tele-gamy and incest and the film could stand to lose about 20 minutes of filler or so (most of it involving a fat, sloppy hotel receptionist who wakes up in the rooms of the models while they are out and stuffs their dirty underwear and socks 'em).

While not as much flesh on view as in SUCCESSION, NOTHING UNDERNEATH is a decent thriller which features a ployed killer who murders with a pair of large scissors (Argento influenced again).

EXTREME RIGHTS OF THE LIVING DEAD is another recent Italian import, but you'll have to look hard to find this one around because this Joe D'Amato flick is so crazy that no U.S. distributor will dare touch it. The visual quality of the print I saw was pretty poor, but nothing in the world could enhance this tale that begins with a naked woman running mad through an asylum. Once she finds a man she jumps on him and they start fucking! As this takes place, they are watched by another man in the shadows who is furiously masturbating and screaming out until the cops come to take everybody away.

This is one of those flicks where, after the initial setup, everything is told in flashbacks. Our tale features two couples who vacation on an uncharted island where women commit the run of the mill 'for his' infidelities and where disconnected corpses run around

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STEELE EYED

OF HER HORROR AND BEAUTY DIVINE

by MICHAEL SHUTER

In discussing the "Queen of Horror" it is not long before the name Barbara Steele arises, without a doubt the "face" of the female female for the 60's and sporadically into the 70's. Until she mesmerized and devastated viewers in Mario Bava's **BLACK SABBAT** (1963), female leads in horror films were superficial, cheerleader pretty, vulnerable, and often lacking in acting ability. But Steele initiated a new era by being a fine actress capable of great subtlety as well as menace - in a single word, *fierce*. It was a delicious combination of her unique physical beauty and her ability to communicated the anguish, lust, and meek of the gothic females she came to embody that made her so seductive. There was, and is, an icy rage behind those huge hypnotic eyes that always belied the focused, passionate character that is Barbara Steele at her best.

Watching her in various roles in horror films, it is fascinating to witness how the films start to be constructed as vehicles for her incredible presence. This situation while flattering to an extent, no doubt contributed a great deal to her frustration in working in horror, leading her to comment: "Horror films are made for directors, not for actors. One never thinks of the character of the people or their psychology. One always follows the same dramatic pattern. That's what I object to about nearly all these films - they always exploit the same fear." This situation is still true in male stream horror, which is great confirmation in an area that cries out for creativity and "strangeness" instead of the same recycled formulas.

The pale translucent features and sensitive green eyes of Barbara Steele first became known to horror fans in Bava's **MARCHION DEL CONFINO** as more commonly known called **BLACK SABBAT**. She plays dual roles, Kate and Ann, personifications

of good and evil. Though plot-wise the film is somewhat predictable, it is nevertheless a visual feast, the black and white imagery is painstakingly realized - when you want to stare someone with the clarity and purity of black and white in a horror medium, show them **BLACK SABBAT**. With Bava's emphasis on the visual and Steele's presence, you experience a transcendent piece of cinema - "when aesthetic celebration is absolutely fused with desire and horror, it 'blacks out'..." (Jean-Paul Laroche on **BLACK SABBAT**).

While playing both the role of the good Kate and the demonic Ann, Steele would find herself stereotyped as the latter throughout her career. The trappings of the merciless Ann continued to plague Steele in other roles - exotic tortures, whippings, electrocutions, necrophilia, and dark ecstasies became trademarks. Steele's roles in horror films were always intensified by a something underscored of sexuality that charges her face and body. This is not surprising given that she appreciated the power and variations of the erotic on screen as well as in her personal life, admitting a time when she was in love with these different men simultaneously, each of whom "filled a different need for a lascivious voluptuousness, a childish care and a sadistic sexuality." (Steele quote from the article "The Elegant Madonnas.") It is this last quality that became the most fully realized in Steele's screen performances. In her work the coupling of Eros and Thanatos enjoyed a foreboding and deathly beautiful resurrection, the sexual-lust deed was thrown open and the shroud lifted.

After a small but stylish role in Roger Corman's **PIT AND THE PEN-PALMAN** (1961), Steele was cast in Riccardo Freda's **L'INFERNO** (THE DR. HYDROX) (THE TERRIBLE SECRET OF DR. HYDROX, 1962) Once again working with a director



with a strong visual sensibility. Steele shines, notably, however, this time as a victim of a sadistic husband trying to resurrect his first wife from the grave. Fraze's use of light and dark further vivifies Steele's appearance.

In 1983 Fraze followed up his earlier work with THE SPECTER OF BLA WITCHDOOM (THE GHOST). Steele played the role of the evil, greed motivated Megarita, who kills her husband to be with her lover. She is subsequently driven insane by things she cannot see or understand (her husband has not actually left this world) and dies a slow death by paralysis.

Another director with a sense of Steele's capabilities was Antonio Margheriti, his directing and her acting combine for a remarkable ending in LA DOLCE MACROBIA (CASTLE OF BLACK, 1983). One of the few horror films that Steele felt was actually "rather a good as a film-film film." [from an interview with Tony Bradley]. Loosely based on an unpublished story by Poe, Steele portrays a virginic ghost



in a deserted castle. The setting is successfully atmospheric and Steele's look in this film is unforgettable, to say the least, the makeup perhaps a bit more severe, her dark hair worn long. Working with Margheriti on his gutch-paved productions opened

to meet Steele enough to make second film with him, I LUNGO CAPPELLI DELLA MORTE (THE LONG HAIR OF DEATH, 1984). Again an effectively atmospheric black and white piece with Steele as its visual center. Basically one has to mention the score with the lightning bolt featuring two tomb causing to reveal Steele in a state of shock (screams and saggata) which is genuinely startling (shiller or feel to the sensation as BLACK SABBAT when her tomb is defiled and she is brought back to life by drops of blood). It is especially interesting to note how much more effective these scenes are because of Steele's phenomena, indeed otherworldly, physical beauty, at once bewitching and forbidden but also a veil of secrets of cheap and the tomb. With sex and death never far removed, and Steele as the physical matrix, one can never quite sure what she would reveal under that long dark cloak... and whatever she ultimately displayed - would it make her any less desirable?

In the evolution of films that seemed to be totally structured around the Steele persona, there is one that seems to exist for and because of her, FRANKI D'OLTRATIMA (MIDWINTER CASTLE, 1983). The director, Mario Dajano, takes Steele through every possible



physical and psychological situation. You get the feeling that he is used by his presence to the extent that little else is as important as fetishistically documents every facet of Barbara Steele, who once again has a dual role as the evil seductress Ruciel (in her portrayal the aspects fly - both literally and figuratively) and the naive and trusting Jerry. The scenes as Ruciel are some of Steele's most exotic - torrid embraces, languid in chairs in the dungeons, and in bed...the Sadean scenes glow. When Steele's husband allows her a final embrace with her lover, (she's tied down) he electrifies them - indeed the subject of passionate labor, when Ruciel awakens from beyond the grave, disfigured and vengeful, it is a moment of classic proportions.

Barbara Steele's visual intensity hit a plateau in *Atrocissimo* (AN ANGEL FOR SATAN (AN ANGEL FOR SATAN, 1966)). Once again cast in a dual role, angelic and demonic, the 'Barbara's' Steele look was fully realized "...between a high fashioned intellectualism and a voluptuous seduction. The glazes about with the elegance and eroticism of a black patent leather high-heeled."

Also in 1966, Steele had a small interesting role in *Memori* (Memori SHE SEES (LA SORRELLA DI SATANA)). A great deal has been said about the promise of Memori's few films before his untimely demise and I concur that he was a singular talent and it is sad that he never had the financing or the time to do the masterpiece he was headed for. In *SHE SEES* Steele does have and enthralls. Though short, love scene, all the while observed by a jealous woman.

Unfortunately 1966 was to see one of the last true horror outings by Barbara Steele in Pupillo's *Il Mio Torro Per Un Momento* (The Love Creature From The Grave). Fittingly, a usually beautiful film with movie-movie aesthetics seeking revenge in a gothic landscape, even which loses Steele's dominant physical presence.

As an addenda to chronicling Steele's horror roles, mention should be made of *Curse Of The Crimson Altar*, 1968. From looking at the cast list - Boris Karloff, Christopher Lee (a close friend of Steele) - one would think this film a landmark, yet it is closer to a tombstone. It marked the end of an era in many ways. Lee would be the only one to continue (for a while at least) in horror films, the great Karloff passed away, and Steele retired from her macabre film sanctuaries. *Curse* does have some great moments however, but struggles as a whole - nevertheless worth watching to enjoy seeing Steele feathered, withered, and painted a blue-green,

holding court in a Lovecraftian atmosphere.

The *Sepia Beauty* was a great catalyst for the debut of fantasies, those forbidden scenes of involvement, so rarely explored in the mainstream, and in the underground with only occasional success. In retrospect it is a great pity that Steele did not agree to Fritz Freese's offer to do an X film, a version of *L'Esprit* written by Pauline Page (of *STORY OF O* fame). Now we can only muse the almost chance of Steele in totally unbridled erotic role which would have been tremendous. This is particularly unfortunate in light of knowing her penchant for the

(continued on page 39)



Draculina

HUGH
GALLAGHER

I had high hopes for this issue... I wanted to present a DRACULINA pictorial and introduce a DRACULINA video at the same time. But, unfortunately things didn't quite work out.

Getting women into a DRACULINA outfit isn't as easy as it sounds... especially in the rural areas of Illinois. But, I did succeed in finding two models (well, one was actually from St. Louis) but neither stuck around long enough to do a video. I guess, I'm lucky I even have the pictures that I'm showing you now.

Whether we find another model by next issue is really up in the air - but we are searching - and that's where we can use your help. Do you know of a girl that resembles the DRACULINA character? Well, just submit her photo (as if you happen to be a reader - submit your photo) to us. It doesn't really matter where you live - if she looks good enough we can make the arrangements to get those photo's and video's made!

We realize this is a tall order but it can't be impossible and maybe if you DRACULINA Fans pull together you can come up with something.

When DRACULINA started it's negative format back in October of 1985, we had high hopes for the future issues. We feel like we've accomplished alot of these dreams - and we've established some good friends in the process. We'd like to thank everyone who's come along for the ride and we hope you stay with us.

For those of you who like the pic's you see on the following pages - we are selling some 4 x 8 color photo's of the girls for you private collectors. (see page 42).











Armand MASTROIANNI



Cameron (Scott Collins) looks himself constantly down to his chest, in "CAMERON'S CLOSET"

Armand Mastroianni might not be the best known of directors, but among those who have been familiarized with his work, he has developed somewhat of an uneasy cult following, particularly in the horror trade. Although not as prolific as a feature filmmaker or as artistic as a genre agent, his work remains a positive contribution to the horror world, with more yet to come.

Mastroianni made an unexpected hit out of his initial directorial debut, with the thriller - *THE BLOODSUCKING ALONE* (which incidentally, also offered the film debut of Lee Remick). The plot was relatively simple, a jilted bridegroom who killed his ex-bride and then started killing young brides in a pattern, sought yet another young bride in the form of Gillian O'Shearey. Yet in this film, murders in unexpected places (such as the opening scene where a bride gets killed in a theatre, while watching an on-screen murder) would have made Argento green with envy, while the plot twist at the end gave more than a handful of viewers the chills.

Coming just at the start of the slasher craze, the film offered something different, a killer who killed for a specific reason, unlike the mindless Michael Meyers and Jason, plus scenes of brutality to follow. In fact, I am sure there was more than one slasher in the audience, who having felt the pangs of bad love affair at one point or another, actually went and chased the killer on, rather than identifying with the victim. In either case, the gate was there.

Three years later, Mastroianni directed *THE KILLING HOUR* for 20th Century Fox, starring Perry King, Kenneth McMillan, and Elizabeth Kemp. While it offered some shades of violence and terror, it was not up to par with his initial success. In 1985, the director had begun to emerge himself. Through Embassy Entertainment, Armand created a chilling tale

in *THE SUPERNATURALS*, starring Max Caulfield, better known for his role in the dreadful *DEATH II*, along side talented black actor La Var Burton. The film dealt with a group of Army trainees being led through a survival training mission in Alabama, where unknowingly, a group of Confederate prisoners of war were slaughtered a century before, by being forced to walk through a mine field. Problems arose shortly thereafter when the dead soldiers rose from the ground, intent on reclaiming the battles they knew while alive. The predictable carnage and bloodshed then takes place, with few human survivors standing at the end.

Evidently realizing blood was the 3rd thing with this generation of film goers, Mastroianni focused more on the violence and graphic than in his initial horror film, which offered a more subdued form of mayhem, the violence being implied, more than shown. While *THE SUPERNATURALS* predictably received no Academy Award nominations, it was received well enough by the horror audience, if for no other reason than originality, drifting from the typical slash and slash flicks which had since become a dime a dozen.

In 1989, the director worked on *DISTORTIONS*, starring veteran horror starlet Piper Laurie (*CARRIE*, *WAX*), along with Steve Berkovich and Gloria Hunniford. The story involves mysterious happenings surrounding a young widow (Hunniford), which lead to murder, mystery, and confusion as the movie progresses. Okay folks, so it isn't *PEARL JACOB*. It's still worth checking out.

If fans were let down by *THE KILLING HOUR* and *DISTORTIONS*, as for some reason based on *THE SUPERNATURALS*, the 1987 release of *CAMERON'S CLOSET*, and subsequent video release in May of 1989, offered perhaps the best work ever done by this man. The film, starring Cameron Mitchell, Mel Harris, Ted Hunter and offbeat Scott Collins, a newcomer, in the role of a child



Below left: Debra Bayley (Tel. Haines) witnesses Cameron's psychokinetic powers. Below right: Lieutenant Sam Talbot (Cotton Smith) and Doctor Halsey try to bring Cameron out of a hypnotic trance.

talking to an imaginary friend in his bedroom closet, named Deceptor. What starts out as a kiddie story suitable for Captain Kangaroo quickly evolves into Freddy's Nightmare, when it is revealed that Deceptor actually exists, as a demon straight from Hell.

Those who would have objected to using Pastorelli's name entered into the hell of fame for splatter film directors on grounds his past works failed to offer ample gore would be forced into making a restriction once this hit the viewing public. For CAMERON'S CLOSET's plot gave the director free reign to use special effects, angles, and scenes which weren't possible in his other films. The increased budget helped too, with special effects while Eric Mastaler and makeup artist Ross Librini going hog wild. The mutilated bodies of the victims were as noteworthy as in any other film in the genre, while the demon itself proved to be believable enough in appearance. It is the demon which Pastorelli still takes pride in.

"Mastaler was interested in creating a demon unlike anything ever seen before and so was I," he commented in a publicity quote. "The devil should be more than just a monster. It should be an entity that can appear anywhere, any time. During the course of the movie

this creature flies, flows, and calls it's name like hell as well as inflicting mortal injuries on those foolish enough to stand in its way."

One of the scenes, prior to the demon's physical manifestation, in which Pastorelli likewise takes pride to this date comes when the demon, at this point invisible, pulled your Leticia up the wall of his bedroom and across the ceiling toward a ceiling fan.

For a change in pace, Pastorelli then switched to directing a modern western titled DOUBLE REVENGE, which offered its share of gore as well, but was out of the room for him. The film starred Leigh McCloskey, who had enjoyed a smaller part in CAMERON'S CLOSET and beforehand had starred in the Sisco Argent film, UNDEAD.

While new horror films could always be lacking in the halls like bats, vampires, and psychos, Pastorelli has been kept busy with episodes of NIGHT THE 13TH - THE SERIES. While he is presently off directing new episodes as of this writing, his big three for the series thus far include SLAYER OFF DEAD with Neil Patrick, REDEMPTOR'S BATTLE with Verity and THE PRISONER with Steve Rowger.

For those who missed it, the REDEMPTOR'S BATTLE episode probably went to the absolute limit as far

as what could be presented on public tv without provoking a hostile fan base, mothers, puritans, and born againists, up to some about graphics on the small screen. The plot involved an ugly post-teen store clerk in a second shop, kidnapping a famous black singer, played by Verity. In the story, the freak gets hold of a magic wand capable of granting his wishes. Through this charm he kills off those who would stop him from seeking the singer, then goes further, to become her manager and lover. His fan-bases still not satisfied, he wanted to become the rock star, literally leaping into her in a graphic, flesh-melting, flesh-raising display of the most stomach turning order. This scene was repeated in reverse, when escapee, the model is stolen from his grasp, causing him to melt back to his ugly deformed self in what has to be the most uncanny sea change transformation ever shown on public tv.

For interested parties who might have the series on tape, Pastorelli also directed four episodes of TALES FROM THE CRYPTS, FRANKMILLER with Farley Granger, Peggy Goss, and Lou Jacobi, OF THE SHRE PITTS with Dick Warr, THE SOCIAL CLIMBER with Robert Roman and Telle Beland and THE IMPRESSIONIST with Chuck McCann. While not nearly

(continued on page 38)



METAL NOIR

"THE PSYCHOPATHIC DEAD"

HUGH GALLAGHER

made...a movie which was never completed in it's original form and which I eventually re-wrote, shot new scenes and was assisted by Gary Whiston of WAVE Productions to complete an ASHS TO SLAVE.

These past events went through my head, THE SHOCKING which went through legal problems and has yet to be distributed, THE BURTON that was never completed due to problems with the cast and now I was headed to the Buffalo area to act as Director of Photography and editor on his latest venture METAL NOIR.

When I first read METAL NOIR I was reminded of a low-budget HILL HAIKER - but the completed movie is hardly comparable. The story involves a horror/fiction writer, Laurel, who rents a house that has a disturbed past. It seems that an anthropologist named Madley was trying to make a name for himself and discovered something in a middle eastern country that caused him to kill his wife and then himself. In the basement of the house, Laurel rents the house anyway, thinking of the story as inspiration, and starts working on her novel. But soon the house serves as a mental clinic for Laurel and strange nightmares evolve and both she and her boyfriend Eric are affected. Soon they both learn the secret of the Madley's and their Dark God.

Anytime I read a script I get this mental picture of the way things should look...then I do it and see the way things are... DAY ONE: Although long hours appeared on the shooting schedule the first day already seemed to differ.

Word was that the female lead wasn't getting back from her working vacation until early evening so the majority of the day was lost. I was already having visions of an uncompleted movie - I spent the time watching old Hitchcock movies and around 4 pm we began.

The first scenes to be shot were those concerning Laurel's boyfriend, Eric. Eric was played by Scott Paul, Buffalo's answer to Tom Jost. Scott had done musical recordings and had released a couple of tapes of his own. And although the tapes were professionally done and technically top-notch - most of what I heard, was more commercial than I cared for -- though that's not to say it wasn't good... Long curly hair and both were pursued -- Scott looked like he walked right off MTV.

We got through Scott's small scene's very quickly and went to head out to the country to do the "Flash Fix" scene...a dream sequence of Laurel tied to a crosslike of posties.

There was a delay because one of the couple's was lost - Bill "Eric" Payer was the first man, he had made up the first couple and he had left to go to the store while Bill worked on the others...he never returned. In fact, no one heard from him over the next four days and I don't know if they ever did find him.

When we set up for the "Flash Fix" shot I quickly found I was

It was July 8th about 1988 or... I just stepped out of the shower and figured I'd better try and get some sleep. I tossed and turned for about 2 hours and then got into the桑拿 and pulled out of the drive-way.

I was headed towards MI and I prepared myself for the 12 hour drive by loading down with cassettes and turning on the five-buster. But even with the diversion of watching for cops and listening to everything from Wang Chung to Electric Blue Peggy Sue and the Revolution from Paris...my mind couldn't help wandering...Wondering - what the fuck was I doing? I had become acquainted with David Williams about the time he was finishing up his first video feature THE SHOCKING (see in-depth article in DRAGONIA #6). After lengthy correspondence David asked me if I would be interested in being involved in his next project currently titled THE BURTON...I accepted and eventually was offered the lead male role in the

Previous page? Janice
Brewster & Terry Roe attack
Michelle King on the "Flash-
Fix". Right: King with
"Hugo spaw". Below: Bill
Heger attacks King as the
Dark God. Thomas Fletcher
marches on King's leg.

was suffering from G.I.D. [Big Budget Illusions]. I got these attacks quite often working on re-budget pictures. When I auditioned the "Flash Fix" I saw a challenge made out of a flash-like substance with rombe heads sticking through when in actuality it turned out to be a large (and heavy) wooden cross with platforms for rombles to stand on to march on (angel who was to be tied to the center). This was a good prop, cleverly built, and was one of my favorite shots up the movie.

It was at this time I was to meet the female lead, Michelle King...

My first impression of Michelle was "Oh my God...there's no way she's going to make through all of the dialing in this movie!"

Michelle had arrived with her



husband, who - I learned earlier - was against Michelle being in the movie. He was worried...it seemed to be a major feat for him to stand erect while handling a beer can... He never blew up as the 3 female and 2 male rombles licked around on his wife...In fact, what little I talked to him - he seemed to be a nice enough guy. But, through word of mouth, I heard his anger increased over

the realities of the movie, though none of it was physically displayed to anyone besides Michelle.

We wrapped up the "Flash Fix" scene. The rombles - Janice

L. Brewster, Jane Roe, Leslie Lewis Han, Thomas J. Fletcher - were great, all seemingly enjoying the bloody mess they were making in true comic-book fashion. We bowed then dined and called it a night.

DAY FIVE: Things now shifted into second gear. We were now working longer hours and started seeing some progress.

This day I had dreaded...the major dialog scenes between Michelle and Eric. I suddenly could see us there all right trying to get through this, suffering crises after crises. David is known for his lengthy dialog scenes - with paragraphs of tongue twisters most people would run from. At this point Michelle was to take my first





Above left: Scott Ross begs Michelle Long to "stop ripping her heart out". Above right: Charles Hallahan as the very disturbed (and messy) Mr. Rooley.

Expression of her and smear it in my face. Michelle got through two lines with four retakes and even displaying abuser reactions and poses behind the lines. I for one, was impressed. In fact, Michelle went through the entire 3 days a real trooper putting up with more than an actress should be expected. Long hours, no food, covered in blood and working at one point when she was obviously feeling under the weather. Maybe it was the way she acted in the presence of her husband the first day that made me draw the wrong conclusions - I don't know.

After wrapping on the day we moved into Michelle and Eric's love scene - in which Michelle seemed hesitant to do topless, but eventually did - the day ended with Michelle at the Winter Garden, some mall type place by Wayne Falls. Things wrapped up around 9 pm.

(DAY THREE) By now it became apparent that the days would get exceedingly longer. We set at David's house somewhere around 6:30 as in order to travel to the "Trailer of Meat" which was a good 2 hour trip.

The trailer was part of a semi-don sequence in which Laurel reveals up with a skeleton in the John, Lisa Dodd (the real-estate lady that rented her the house, played by David's wife) and Mark, Laurel's agent, a small role played by yours truly.

Today we were to get a taste of the FX...a major problem concerning the time factor. It seems that a lot of FX material had been ordered to be used to make appliances a head of time as they'd be ready to use. But after a call up on the order and then a delay of shipment - the supplies never reached NY until 2 days before we began shooting. So no pre-made

appliances were ready.

The FX man, Bill Meyer, was new to the game. Being his first time doing FX for movies, Bill was somewhat slow in getting the FX prepared. But what Bill lacked in experience he made up for in enthusiasm. Bill seemed to continually get excited about various things. Finding great amusement in items most would probably find overlooked, his high spirits would often overflow, causing everyone else to keep a fresher outlook on things that would regularly seem mundane. Bill was definitely a shot of mood to every scene on the set.

Mrs. Dodd had metal rips from her shoulder blades while I had a syringe blast from my finger. An overall day that finished somewhere after 11.

(DAY FOUR) The next two days were to prove extremely tiring for the FX people, with one event after another and some characters

in constant makeup.

Early that morning Julia Stoen and I were from New York City to stay the night at Mrs. Medley. Both she and Charles Madley (who are very good friends) had been on makeup for a good hour and a half before I had arrived.

Charles was there to play Mr. Madley....Charles is probably best known for his video TWISTED SISTER which has gotten quite a bit of publicity having had write-ups in HIGH TIMES and most recently in Canada's KILL BABY.

Charles had arrived a day before I had, coming in early for a face cast that was messed down due to the problems with the FX supplies, and had been involved with every step of the production thus far. I had spent a lot of time around Charles during the production - since we both had a common interest in both film and video we had lengthy discussions of the subjects...and though we didn't always share the same opinion I found Charles a truly interesting person to talk to....and he kept me laughing



Bill Hayes as the Good God.

throughout the production, keeping things more enjoyable than they really were at times. But it wasn't until this day that I was to see Charles real talent.. I could easily say that he is the best actor I have worked with to date. Moving all his lines and able to show great emotion required with any given scene... why he doesn't pursue a full-time acting career is completely beyond me..

In this day we shot the Madley's torturing Eric...the Madley death scenes and the notorious Blood Sex scene - which involved a semi-nude Mr. and Mrs. Madley covered in blood making love. We also did a couple of my favorite shots of Eric getting his priesthood and heart ripped out. This day ended after midnight.

DAY FIVE: The final stretch. The FX people were still in demand, Bill was making his debut as the Good God. He had been up all night, and both he and Scott were made up for the final round.

Scott was now walking around with his massive gash that started at the top of his chest and ended at the bottom of his stomach. He was now getting fairly comfortable in his makeup...the day before he decided to take a stroll down the street in his half decomposed state - startling onlookers to the point that a police car was called out to find out what was going on.

The final day was a confrontation

between Angel and the Gods God and Eric...the results were anything but clean.

We spent the rest of the time shooting various stuff needed to finish the picture out - plus the opening scenes of the house being shown for the first time. We were starting to run behind so it was inevitable that changes would be made...we finally finished around 11 PM.

The next day I prepared myself for the 12 hour trip back home. Although the whole couldn't be considered all pleasant...long hours, eating breakfast around 7:30 each morning and supper around midnight each night and living off of two-liters of Diet Coke in between caused me to lose 8 pounds over the shooting period. But one thing I could say about the event...we set out to make a movie in 5 days and we did it. I had some take up stuff to shoot once I got back to Illinois but all the important stuff was shot... which may not sound like much to some - you might try and do it some time.

At this point PETAL WHIP is in it's final edit - and although there are parts I don't really care for - all and all it's a pretty good flick...and hopefully it will be standing all over a video store shelf near you soon.

David has started work on his next feature, THE EUPHONIC, which will be shot in 1986 sometime this summer.



Charles Peters & Julia Stoen.



Leonard Lake

enlightened screams as she begged for mercy. He took photographs of her glowering, crying desperately on the spot where they'd buried her.

The sex-slave fantasies of Delia-topher Wilder, also an avid photographer, began when he was a teenager. First arrested for rape at the age of seventeen in 1963, he was constantly in trouble for various sexual offenses for the rest of his life. At age twenty-three, his wife left him because of extreme sexual abuse—after just a few days of marriage.

However, it wasn't until February 1984 that he finally picked up his car and took off on a cross-country rape-and-murder spree. His jaunts lasted three months and claimed the lives of at least eleven young women, culminating in his own violent death in a shoot-out with the police.

One of the victims, a nineteen-year-old freshman at Florida State, managed to escape after more than five hours of physical and psychological torture. Wilder had picked her up at a shopping mall, posing as a fashion photographer and promising her a career as a professional model. She followed him out to his car, where he punched

her in the face and stomach, slipped her into a sleeping bag, and drove two hundred miles to a motel in Bainbridge, Georgia.

After carrying her into the hotel room, he stripped her from the sleeping bag, strangled her, and brutally raped her twice. Then, after some oral sex and a brief rest, he attached the ends of an electrical cord to her legs and spent the next two hours jolting her with electrical shocks.

Then the real torture began. As she lay helplessly on the bed



John Paulos

with her hands tied and her mouth taped shut, he put superglue on her eyelids and used a hairdryer to make the glue seal faster. When an aerobics show came on television, Wilder forced the girl to dance nude in time with the music, her feet still wired to the electrical cord.

Though he undoubtedly had some more surprises planned for the girl, including a slow, agonizing death, she managed to escape his grasp just long enough to save her life. During a violent struggle, in which he slashed her scalp while trying to blindfold her with the hairdryer, she was able to

stumble into the bathroom and lock the door. As she screamed and pounded on the walls, Wilder grabbed his suitcase and fled naked out the front door.

Just hours later, five hundred miles away in Beaumont, Texas, Wilder met another young woman picked up where he left off. Evidence indicated that Terry Sanders, a beautiful twenty-four-year-old nursing student, was put through an ordeal similar to that of the previous victim, but with one difference: she never got away.

Two weeks later, a twenty-year-old aspiring model was abducted from a shopping center in Oklahoma City. Her half-naked, mutilated body was found the next day, shoved under a tree along the banks of a river in Kansas, almost three hundred miles away.

Her back was laced with nine puncture wounds made with the tip of a sharp knife, and her breasts bore deep savage bite marks. Someone had cut her long blond hair, shaved her pubic hair, and repeatedly raped her, before finally putting her out of her misery with a single vicious thrust from a knife just above her left breast.

Wilder was soon linked to this crime, and by the time he was finally paroled down a month later, at least four more women had died equally horrifying deaths.

Though all but two of Wilder's conquests during this time ended in death, his methods indicate that murder was not his main objective. He expended a great deal of time experimenting with novel ways of inflicting pain and torture, relishing every second of the head-listen and degradation he caused. It was only afterwards, when he'd finally satisfied his sadistic impulses and the girls were therefore no longer of any use, that they were killed and discarded like dolls, almost as an afterthought. The death of the victim, for him, was antithetical to his goal, clearly, was to assume a role of ultimate authority, knowing that he held the life of a subtle young woman in his hands.

As in THE COLLECTOR, wherein
(continued on page 39)



Christopher Wilder



DONALD FARMER

HUGH GALLAGHER

I'm sure most readers of DRACULA are familiar with Donald Farmer. Having started out publishing a zine called THE SPARKLE TIMES - Donald moved into the booming video market, writing and directing the movie SCREAM QUEEN. This was to be followed up by CANADAL HOOKERS and his most recent release - SCREAM QUEEN.

He recently had an opportunity to talk to Donald about past ventures as well as new ones...

DRACULA: Donald, how are you doing?

DONALD FARMER: I just raised \$10,000 for SUPPOSE COP so we're going to start shooting that in about 3 weeks.

Dr: Is that going to be on video?

DF: No, it's going to be on Super 8mm. Which is basically using a special camera that will change the frame speed so that you can shoot at 30 frames per second instead of 24... so that way it makes it look just like 35mm when your shooting at 30 frames per second. I'm getting the camera, a Super 8 and a camera man all in a package for \$1500 for a week... For a six day week. Film and processing will be another \$2,000... we can shoot the whole movie for about \$15,000... so I got to start shooting and I'll collect another \$ to finish it. We're going to shoot in Florida... the people raising the money has some locations there we can use.

Dr: Are you going to edit on video?

DF: Yeah, we're going to transfer everything to video and edit it.

Dr: How long do you think it will take to shoot?

DF: It has a nine day schedule.

Dr: You already have a distributor

for SCREAM QUEEN...

DF: Oh yeah, that's coming out nation wide in the middle of October. That will be coming out through INNER AMERICA ENTERTAINMENT which is a joint partnership between LETTICE ENTERPRISE you in Toronto, which is the company that distributed CANADAL HOOKERS, it's a partnership between them and a New Jersey company. They gave us twice as much money as they did for CANADAL HOOKERS, although we didn't spend anyone making it (laughs). The reason they are doing it as a partnership with the New Jersey company is because that way - although its being marketed out of Canada - its going to be manufactured and shipped out of New Jersey so when states order copies of it tapes won't have to go across Canadian customs. You don't have your custom delays and it will speed everything up. At one time CANADAL HOOKERS got held up for 2 weeks in Canadian customs while they were going through it to check for obscenity.

Dr: Have you sold any foreign rights on SCREAM QUEEN yet?

DF: No, we haven't started yet. Jess Franco has got a copy of it, representing it and LETTICE ENTERPRISE YOU is going to represent it for all foreign sales.

Dr: What's the story line for SCREAM QUEEN?

DF: It's about a female rock singer loosely patterned after Lita Ford, who is very controversial and is accused of having satanic messages mixed in with her music and she ends up getting killed and the girl they hire to replace her is possessed by her and starts killing off the people who were accusing her the original singer and she turns into some sort of demon creature. There's a photo of her in the new issue of Fangozine that

shows her when she's transformed.

Dr: So your going to quit making movies on video altogether now?

DF: Oh-oh, yeah, why should I make them on video when I can make them so cheap on film. For maybe about 5 or 10 thousand extra, you still make one on video when you can make it on film. I only spent \$5,000 of my own money on shooting SCREAM QUEEN and that was because I was able to get \$10,000 in production services deferred in exchange for half the profits. But if I had to pay street rates for all the services I got the free - that would of cost \$15,000. And even then it was shot on video so for the same amount of money I could make something like this on film. Of course that movie was shot on a lot of half day schedules where most of the shooting days were only 4 or 5 hours. So it was scattered out over a long period but it is more economical to do a movie if you shoot it in a real concentrated period...like two consecutive weeks and shoot it in 12 hour days because you can get everything in and get them out and thats one way you can keep your budget down. Its harder to work when your doing it like that but you can save a lot of money.

Dr: So what happened to I SPIT ON YOUR GRAVE PART 2?

DF: That had a little change, but it's not long enough as a feature to market right now. That's sort of an issue... I don't know if it's worth finishing. Camille Saxon didn't finish all of her shooting and there's not enough of her character to... not enough of her scenes that we need for the story to make it through, no matter how much extra stuff we shoot it still won't completely make sense. So I really don't know if it's worth finishing. I think it's rather like the movie

that it would cost to finish that one and just apply it on a completely new movie.

De Did she just up and quit?

Of: Uh-huh. She got mad at us because we changed some of the dialog and she is not very good at memorizing lines. And then she got in trouble for doing that other movie that I was production manager on... that

\$300,000 movie called NO JUSTICE that was shot in 35mm... because that was a non-

union movie and somehow the Screen Actors Guild found out she did it, they caught her before - the SAG - recently, and now I understand she is in

trouble with the Guild for doing our heads. But that movie, that I was production manager on and acted in, it's

right now in it's 4th week of theatrical release in L.A. area... It's going real good, it's playing at a

4 screen right now and so far it's not pulling the other 3 movies. That's the only project that I have been involved with that's played

theaters, the movie had a bigger budget, the total budget was about \$350,000. Working on that movie was like 3 and a half months of solid work. It had 5 weeks of pre-production and a 8 week shooting schedule.

De How that your shooting on film

is there any chance you'll have any theatrical releases?

Of: Well, shooting on the Super 16mm well... we'll have a negative so if anyone wanted to come and give it a theatrical release all they'd have to do is come and match with it. But we're not going to

the ultimate orgy of evil...

De: No...we'll just have it in storage so if there's any need to match with it - it will be there ...we'll just keep it in storage. But, the main advantage for shooting on film is that you can change more per country when you sell rights. Most companies will pay more for something shot on film and then also

there's cost of extra countries that you can sell to that usually don't like to buy stuff shot on video.

De You went to Cannes Film Festival, you talked to the distributors, did they tell you what they were looking for?

Of: All of them said that their not looking for horror movies. Everybody says horror is dead. The only horror movies that will make any money are the big name ones. Like Clive Barker and Stephen King.

De That are they waiting to see them?

Of: They said they want action movies... action movies and exotic thrillers like CATS.

De: ATTRACTION is what they said they liked. And then again, some of the individual

countries I talked to like Australia said that horror movies are still a big market there so it just basically depends on who you talk to. But even if horror movies are still marketable I would say that definitely there is no longer any market at all for the extremely

gush for that, the reason we're shooting on film is because you can do it for almost the same money that you can shoot on video... just slightly more...

De So you won't even bother cutting the negative?



CANNIBAL HOODLERS

gory slasher films of like the early 80's... the market for that has completely dropped out. Outside of those FREDDY THE KILLER sequels there's really no market at all for those.

Di: It seems Japan would still be big on that...

Df: Yeah but, nobody going to make a movie so they can sell to Japan and not be able to do anything else for it with the rest of the world. The ideal way is to have something you can cross market... like WARRIOR DOP is a project we can cross market which means for countries that don't like horror movies we're going to call it like BILL and we're going to market it as an action movie, then play the horror elements. And for countries that are big on horror we'll play up the horror elements and call it WARRIOR DOP. So we're designing from the start with two titles and we'll change the title depending on the country we're trying to sell to. That way we can hopefully double our chances for selling more units. And also because of the super 16mm format when they look at the reels tape they hopefully shouldn't be able to tell that from 35mm because the footage that I've seen shot on Super 16mm before - it doesn't look any worse than the 35mm footage movies we did - shot on 35mm - I couldn't really tell the difference. When you shoot at 30 frames per second you drop out all the grain and you get a really high resolution image. And also Eastman has some new film stock in 16mm which are much cheaper resolution than previous stocks so if you capture 30 frames per second with the new film stock you can come up with an image that's very hard to tell that it's not 35mm.

Di: Is the stock much higher than regular 16mm? (notes when asking this question I was thinking of another super 16mm that doesn't alter film speed but the the actual film itself by using a single perforation and extending the

film gate, increasing the frame area by as much as 34 per cent).

Df: No, it's not any different shot-wise... what costs more is just more stock because instead of running it through the camera at 24 frames per second your running it through at 30 frames. All that means is you using the exact same stock, it's just that your using more of it so you have a higher cost in your budget for film stock. Yeah, I don't have any plans to shoot on video for features... unless things change drastically it's much safer, from a investment standpoint, to shoot on film because your protecting your investment better. Your increasing the odds that you'll be able to sell it and that you'll be able to sell it for more money. I've never heard of anyone who ever made a video movie, that got as much as we got for SORDAR SORDAR for our US deal because we got a \$10,000 advance. Usually a shot on video movie, I've never heard of anyone selling one for more than \$5,000 for a US video because they usually don't pay that much for shot on video. The only reason we were able to get a better deal on SORDAR SORDAR was because it was the same people who bought CAMMIA, MORRIS from us, and as we had kind of a track record with them... and they're even using that on the advertisement for SORDAR SORDAR - they're saying... "from the director of CAMMIA, MORRIS". (laughs).

Di: Did you sell many foreign markets with CAMMIA, MORRIS?

Df: We sold five countries altogether so far. We have more under negotiation right now...

Di: You originally started CAMMIA, MORRIS in Florida with Hilary Lipman, did the story change much when it was moved to California?

Df: It was completely changed... totally different script. The stuff we started shooting with her was a completely different storyline. Hilary played a hooker

who was killed by her pimp and he sells her body to a doctor doing biased transsexual research where he turns people into criminals through re-animation, so it kind of borrows from the SC-ANATOMY... but he buys her body from this pimp that killed her and then he brings her back to life she goes around trying to get revenge on the pimp and the people that screwed her over.

Di: Are you going to re-use that story?

Df: No, I don't think so... at least not for WARRIOR DOP. It's another story line altogether.

Di: What's that about?

Df: It has a police detective doing vampire/supernatural type things against criminals. The police lieutenant doesn't know which member of his force is doing this so he kept in the dark although we let the audience know pretty early who the detective is that's actually the vampire cop. There's a female character who gets involved in it because of calls she's been getting to her show so she starts investigating it and starts falling in love with the detective but she doesn't know he's the vampire cop but she starts suspecting it and at the same time there's an organized crime boss who wants to kidnap her because his idea is to take his blood and turn all his thugs into vampires with the idea of having an indistinguishable crime force that's bullet proof and can walk into any place and steal anything they want... the only thing that could kill them would be daylight.

Di: Since your shooting in Florida is there any chance you'll be using Hilary?

Df: She lives in Miami and we're shooting it 400 miles from Miami so I sort of doubt she can come up...she has a regular job.

Di: So you haven't talked to her

lately?

DF: No, not lately. I know a friend of mine offered her a role in KILLING SPIDEE and she never called him back... she didn't seem to be too interested in it. Although the girl that was the star of my first movie, Mary Fanning, who was also the star of Tim Ritten's TRUTH OR DARE, she's been doing pretty well lately. she's been getting alot of big jobs. She just had a major Ten movie with about a half million dollar budget which she's the star in - that opened theatrically in Florida - called VICTIMS, which is a romantic drama about people with AIDS that are spreading it causing an epidemic... she was also guest star on Miami VICE, one of their best shows. She was also the spokesperson for Parvian one year with their line of cars. She's gotten alot of big jobs since she's done our two horror movies.

G: Was it a problem to work with an WOMAN QUEEN?

DF: No, she did everything perfect the first take... she was the least problem of anybody - I just wish everyone was like her. She never seemed to be a thing... of course

Hilary was always doing retakes...

G: She looked a little better...

DF: Yeah, Hilary was alot cuter than Mary.

G: Gary Levinson was co-producer on CARNIVAL KIDNAP, what was the deal with him - is he in prison?

DF: Yeah, he's still in prison... the last I heard he had to do 6 more years before he was eligible for parole. But the reason he had to do so much time is because he tried to escape. He wasn't doing so much time for what he was originally arrested for - he's doing alot of time because he tried to skip the border and go to Mexico...if he hadn't tried to do that he would of been free by now.

G: What exactly did he do?

DF: He had a mail order company that had those sexual fetish tapes ... they we're trying to get him for those although I think the only thing they could prosecute him for was a tape that he didn't even make that he was sub-distributing that had a sexual ass scene in it... as far as I understood that was the one he was actually

convicted on...

Do He seemed to be doing pretty well before he went to prison...

DF: He was involved with a whole lot of women.

G: Your book, with Bill George, SORDAN QUEEN is not new.

DF: Shhhhh, it's just out.

G: What happened to your SPATTER TIMES book?

DF: Well, this is pretty much all the material that was going to be in the SPATTER TIMES book we just changed the name. From SPATTERTIMES to this name because we decided to put more emphasis on female actresses. Then I still have alot of Italian interviews left over with different Italian directors so I'm doing a special long issue of SPATTER TIMES where I'm going to put all those in and that will come out in about 4 or 5 months. That will still be called SPATTER TIMES 3, I think... it will be sub-titled something like GUN-SLANT RAMBA. And it will have interviews with Paul Marzoff, Lombardo Boye, Lamberto Lenti, Ruggero Deodato and other European directors.

G: How met Jean Pierre, what was he like?

DF: He was very friendly, very knowledgeable, very interested on American films - these are his friends. Europeans worship American directors and have very low opinion of their own countries movies. He worships Richard Donner and Steven Spielberg. He said his favorite horror movie directors are Brian DePalma and David Cronenberg. He's a big fan of 40's film noir and he's a big fan of American jazz music - he's a former jazz musician himself... before he was a film director he was a trumpet player. In fact, in his movie KISS IN FURS he cast himself as a jazz musician. He loosely based

A gawwesome death
of

SORDAN QUEEN.





the character on himself because the lead character is a jazz trumpet player which is what he used to be.

Do His wife, Lene Porep, directs movies too....

DF: She directs adult films, and on the films she directs he usually acts as director of photography. The recent DIRECTS normal movies, only adult movies.

Do How old is she now?

DF: Early 30's I'd say. I think she made her first movie for him when she was in her late teens. I don't know when they got married ...he's 30 or 32.

Do Once you get to the point of getting the money you really want is there any movie that you would like to make?

DF: Well, shooting on film a good budget to aim for is about a half million dollars but beyond that ...if you had that much money... the only thing extra money will do is buy bigger stars. I've talked to two different agents that represent different actors that I may want to hire, just to see how much their charging. The more money you get the more people you can hire... of course one better movie



"SCREAM QUEEN"

cost so much is if you shoot them in NY or LA you have to pay union fees which makes everything ridiculous.

Do So you don't have any goals for working for a major studio...

DF: Well, that's a possibility... it's nothing to think about... all you can do is the best you can with the budget you've got. If something like that would happen it would be nice but there's not much point in thinking about it because it's a very slim possibility... (laughed) ...realistically.

Do Are you finding it very hard to sell to video companies now?

DF: No, I've never had any trouble ...even DEEPER DESIRE, which was pretty awful... technically sloppy ... we were able to get a video deal with that so I've never had a problem getting video deals although now shooting on film from now on I'll just be guaranteed I have lots of a problem in the future. It's sure if I keep shooting on video I'll have problems down the road because the company that's distributing SCREAM QUEEN told us it was alright for this movie but in the future they don't want us to shoot anything else on video.

Do There seems to be alot of movies



flooding the market - it seems harder for the little guy to get something out.

DF: Well, I usually try to deal with some concept titles... something that's catchy and stands out from the other titles on the market. One trick is to design a title that makes your product stand out and gives you an identity on the market. And also I try to have lots of publicity... I say we get much more publicity for our low-budget movies than alot of people do that have half million dollar budgets. So far on SCREAM QUEEN we've had photo's in FRIGIDA, HONOR FAN... HONOR FAN gave us a two third page color lay-out and in France we've been in four magazines, three of them gave us full page color lay-outs. We've been listed twice in EMOTIVE - we've gotten a lot of publicity for such a cheap film. CARIBBEAN HOBBS had tons of publicity... we had a write up in the LA TIMES GREENE. The more publicity you get on a movie then you can take those press clippings when you go to the distributor and show them those along with the movie and it gives them the impression that it may be not such a bad idea to take on this project since there has been so much attention given to it already. Just saturate the press and get alot of publicity

but the movie that way you can make it stand apart from all the others and insure that somebody will pick yours up... because it is very competitive. And another thing to avoid - I think it's just to avoid making a generic sounding film with a generic sounding title. People have a hard time telling it from all the other movies. Take for example... Don Dardis (my friend Baltimore) just made a movie called BLOOD MESSAGE which is such a boring generic sounding title, I don't think he'll have any hope in making that stand out on the market... I think a title like CANNIBAL HOODS is catchy enough. It makes people curious... with a title like that it's easier for people to remember

- it sticks in your mind.

De: Everyone does sequels now a days... is there any chance of you doing a sequel to any of your earlier movies?

De: No, I don't think so (laughs). I don't think there is enough of a market to justify doing a sequel to a shot or video movie. Maybe one of these things we do on film ... maybe we'll do a sequel to one of those. Like if WYCKOOP turns out there could be more reason to do a sequel to that. Although, CANNIBAL HOODS has had a pretty decent release for a shot or video movie... it's in more video stores than alot of movies I know that were shot on

film. That's the only one that was shot on video that I would consider to doing a sequel to. I wouldn't even think of doing a sequel to SCREAM DREAM. If it would of been shot on film it may of been different... in fact, we got a film call from Universal Pictures acquisition department when we were shooting... they just read about it in WALKY, and they wanted to know if it was available for acquisition. Of course, they didn't know it wasn't there... so, they told us if we had been shooting in 35mm that they may of been interested in picking it up. I guess Universal liked the title... it's the only time I've had a call from a major studio about one of my movies (laughs).

MASTROLANNI...

as graphic or as specialising as one Friday THE 13TH SEPTUS, these shorts were likewise good in their own way.

Mastrolanni acknowledges he's a big fan of contemporary splatter masters such as Sam Raimi, Doris Argeris and Stuart Gordon who directed the infamous Re-animator. He has also complimented their work by saying their cinema work makes their films, along with the pulsating musical scores.

During the summer of 1989, Mastrolanni left his New York home

to work in Canada for a brief time, filming in Toronto. There he worked on four new FRIDAY THE 13TH episodes which should be aired by the time this article sees print, and one episode of WAS OF THE WOLVES. He also remarked more would be on the way.

For those familiar with Mastrolanni's larger work, rather than his television directing, fear not, for film offers constantly come in, periodically in the horror realm. He has also been encouraged by the positive response to the video release of CANNON'S SLICK, which seems to be his all-time favorite.

"I had a ball making that movie," he reflected. "I went over the top with that one and took far more liberties. There's a shower scene, a montage of sorts to SHOW, some's devastated audience, and the final battle between the bunnies and the demon in this subterranean cavern was real edge-of-the-seat stuff. I only hope the audience have as much fun watching this movie as I had making it."

Film-making and experience should come readily enough for Mastrolanni, as he is the cousin to noted Italian actor Marcello Mastroianni, although both seem a bit reluctant to admit the same.

FRED OLEN RAY...

-the original Leatherface-heron), and the heroine as played by Linnea (PICTURE OF THE LIVING DEAD) Delaney. Ray describes the flick as "what would happen on a limited budget if someone decided to make an EXTENDED version of THE TEXAS CHAINSAW MESSAGE. It's absolutely insane, more of a comedy than anything I've ever done, and there's a lot of blood and nudity and chaosness. It's the fatal exploitation film!"

For the incredibly prolific Fred Olen Ray, he calls his prolific filmmaking "something to do [with a male], and I take a vacation

after every movie because I go nuts. I do a director's cut and see them through, and still have time for the others."

"It really doesn't take as long to make a movie as people think generally you prep for four weeks, shoot for four weeks and, eight weeks later, you have your cut, and after your director's cut you can oversee the next feature. The point is, if I weren't making films I'd be sitting around the house; I'm not lazy and I don't hang in just sit around the house. And what film fan, as I have always been, wouldn't like to work, and

shoot the shit, with his favorite film stars?" he asked with delight. "It's like a fan's delight who in their right mind wouldn't like to do these things? If you were making THE TOMB and you had a part for an old curator, and if someone told you you could meet John Carradine, would you not like him because it was only a day part? No; if you're a fan you'd jump at the opportunity! And I get a lot of signatures from the makers I work with," Fred Olen Ray smiled.

DETA: Since this interview was conducted, Fred Ray has completed BARBORS, SEVERLY WILLS BARBIE, GORAN SWED and ALBERTSON,

SEX / HORROR...

steeping in crime were human flesh. Unfortunately, if you get too close to the living dead or to some stone idols buried in the sand, you are overtaken with an incredible desire to fuck!

D'Anto, the director who gave the world *THAM PLATHING* in the softcore 80's, *THE CAMP BEARER* in the early gore days of the late 70's and the kinky rompagey film *SHEDS ALIVE* in the early 80's, has really gone nuts with this flick which is best to be watched when it's very late at night to fully be appreciated.

The last of our SEX/HORROR flicks up for review is the most recent film from former GonzoMaster, Leslie Filici: *THE WORLD'S HONEY* is one

for the record books for sure. A woman in love with a famous sex-phone player reaches orgasm while he's recording an album in a studio. When he stops playing and tries to approach her, she's not interested, but when he starts playing again, she hops onto his musical instrument and screws herself with his staff. After an idyllic romp on a motorcycle where our stars mutually masturbate at high speed (this looks dangerous), the young man takes a fall and later dies on the operating table due to his injury. The young girl freaks out and kidnaps the doctor who operated on her beloved and chains him to a wall and treats him like a dog, tries to drown him in the

ocean and forces him to watch her masturbate with red nail polish. After they finally fuck, she reaches for a gun at the side of the bed and the movie ends.

Filici, not a director known for his subtlety in the past has left naked brains for bare breasts. While the sex in the film could not be considered hardcore, it's softness is surely hard to take if the only sex films you've ever seen are those featured on late night cable station 3n edited 9 seconds.

There are plenty of more SEX/HORROR films out there to review. If you liked reading these reviews drop a note to *ORACULAR*, maybe if enough of you readers write it, SEX/HORROR could be a regular thing around here.

STEELE...

arrives in a dramatic context: "I would also do a totally erotic love scene - even, maybe make love with the actor." (Steele interview by Tony Bradley).

Needless to say the love affair with the stage and the acting

of Herbert Steele continues, and hopefully there are more chapters yet to be written as farfishing as the early ones. In the words of the poet Shelley, an apt metaphor

Her Accents and Her Beauty

*one desire,
Upon her lips and eyelids
seems to live
loveliness like a shadow,
from which shines,
Faint and faded,
struggling underneath,
The agonies of anguish
and of death.*

HORRIFYING BUT TRUE...

the kidnapper turns his attention to another potential victim as soon as the original dies, Miller barely paused between the killing of one girl and the pursuit of the next.

Miller's actions were, of course, more extreme than those of the kidnapper in Faden novel, yet this is to be expected. Much has changed in the twenty six years since the book was published. Today there are dozens of explicit films and magazines to supplement the sick fantasies of people like Miller and Lane, and any one of these sources could serve as a "how-to" guide for committing unspeakable crimes.

There seems to be an increasing number of people who are susceptible to these pernicious influences, as evidenced by the growing epidemic of serial killings in

our country. Certain individuals, who already have vague hopes of acting out their violent fantasies, may need only read a novel such as *THE EXORCISM* in order for their plans to crystallize, as the cases of Miller and Lake illustrate. Miller began his career of sex crimes with some relatively innocent observations, such as stealing ladies' underwear off clothes lines. Then began a gradual progression of increasingly bizarre sexual practices and escalating violence. Some of this gave him the totally satisfying experience he was seeking, and it led, eventually, to multiple murder.

Viewed in this light, a shilled narrative can be imagined for the future of the abductor in the novel. It left off as he went out in search of a second victim, leaving the reader with a feeling that his

next experience probably won't be any better than the first, and will have a similar outcome. After killing one, the next will become easier, Faden seems to be saying. In this respect, his work not only influences the behavior of psychopaths, it predicts it as well.

Maybe Faden realized, even as far back as 1963, that crimes of this type are inevitable as the moral fiber of our society erodes. He affects that our changing social climate can have upon psychopathic individuals is explained by John Burton Porter in his classic study, *OFF AND THE WALL: "A psychopath can function well in an orderly environment...but a psychopath in a delinquent society does not function well. He is apt to kill."*

Therefore, we can expect to be hearing from more and more of these deranged killers in the future, as their victims are, even now, becoming quite common place.

BITS n' PIECE

SPLATTER GUIDE...

I don't know... maybe I'm just fed up on all of the video review books on the shelves but you know how when you watch a really mediocre movie how you say, "It could of made something that good"... Well, the same feeling applies when paging through John McCarty's OFFICIAL SPLATTER MOVIE GUIDE from St. Martin's Press.

Let's face it - just about about anyone with a VCR and rental money could of put this book together. It's not to say that it's bad - it's not to say it's good either. I guess I've seen one too many reviews and one too many reviews. I feel a person would be better off taking the \$18.95 cover price and buying a subscription to one of the many horror newsletters around reviewing horror video's - that way you'll get reviews spread out over a year.

It's a take it or leave it book that I can really only recommend to people who need reference material.

WAVE...

We first talked about WAVE Productions back in Bit's n' Pieces in #9 - the company that is willing to tape a person's script as he or she orders it. At that time they had some limitations - one was nudity. Well, now they do have two girls willing to do topless scenes for those who need it. Featured in the next column is one of the girls who appears in a video titled DEFINITION NUTS. If you'd like to order this tape send \$85 to WAVE PRODUCTIONS - PO Box 207 - CANTON, MD - 20718. Or send \$1 for more information about their services.



MAKING MOVIES...

I was looking through the local 8 Dollars when I ran across MAKING MOVIES by John Russo. You know John, the guy who wrote NIGHT OF THE LIVING DEAD, MONDRIAN and the recently released PROPHETES. It seemed sort of ridiculous to get movie making advice from a guy who's never really made a decent movie. (Yes, NIGHT OF THE LIVING DEAD is a good movie but I really credit that more the George Romero) But, after reading through this book - it is pretty interesting. There are remarks from other film makers such as Romero, Monte Ross, Linnie Gordon, Sam Adam, Mike Rappaport and others.

But this book really speaks more on the business end and Russo has a bad habit of side stepping any technical info on film making which I'm sure is disappointing to people purchasing the book for complete information.

But still, all in all, this \$20

page book at only \$9.95 is still a pretty good buy. You can learn from other film makers experiences and learn a few things you might not have known of some of your favorite horror directors. Russo also includes various contracts at the end of the book that are worth a look for ideas.

For those wanting to learn more about camera's, editing equipment and how to use it, double sound, single sound, lighting, filters and the different types of film as well as every other aspect of actual filming I suggest by passing this book and purchasing either THE BOOK OF PHOTO PHOTOGRAPHY by David Cheshire (\$22.50 Alfred A. Knopf publishing) or THE FILM-MAKING HANDBOOK by Edward Pincus and Steven Ascher (\$12.50 New American Library). After getting these books then pick up Russo's book from Bell Publishing.

CANADA CRANKS...

I recently received a cassette from the Canadian music scene called IT CAME FROM CANADA #3. As my music was, "It's got 18 cool songs by as many cool bands..."

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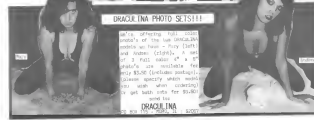


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